

#190

BOOK I.

NEW EDITION
Revised by
JOHN THOMAS.
(Harpist to the Queen.)

The Pupils
COMPANION
for the
HARP,
Consisting of Forty carefully chosen
Progressive Studies
Intended to be Practised
with the different Sections of the Appendix
(of)
N.C. BOCHSA'S
General Course of Instructions.

Ent. Sta. Hall.

IN 4 BOOKS.
Price 4 each

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The Pupil will practice this first Book of Studios with the first Class of the Appendix, between which he will divide his attention, and thus combining the *Dolce et utile*, will perceive, that this first Book of Studios is founded on the precepts already laid down; and that, following the past Exercises, step by step they form practical illustrations of them, and will not only tend to confirm, what he has been learning, but promote his further improvement, and prepare him for the remaining three Books, which will be practiced in company with the two other Classes of the Appendix.

It cannot be too earnestly pressed upon the pupil's attention, that he ought continually to refer to the former instructions, especially as they regard the position of his hands, the keeping up his thumbs, and constantly attending to his left hand, the Exercise of which cannot be too closely observed.

The Studios will in this instance, be practiced very slowly, and gradually quickened, till the proper time is attained.

1. *MODERATO.*

The first system of musical notation for the piece 'T U D I O'. It consists of a grand staff with a treble and bass clef. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'MODERATO.' and the first ending is indicated by a '1.' above the staff. The music features a series of eighth and sixteenth notes in the treble, with some notes marked with 'x' above them. The bass staff has a series of eighth and sixteenth notes, with some notes marked with 'x' above them. The system ends with a double bar line.

The second system of musical notation. It continues the piece with a grand staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music features a series of eighth and sixteenth notes in the treble, with some notes marked with 'x' above them. The bass staff has a series of eighth and sixteenth notes, with some notes marked with 'x' above them. The system ends with a double bar line.

The third system of musical notation. It continues the piece with a grand staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music features a series of eighth and sixteenth notes in the treble, with some notes marked with 'x' above them. The bass staff has a series of eighth and sixteenth notes, with some notes marked with 'x' above them. The system ends with a double bar line.

The fourth system of musical notation. It continues the piece with a grand staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music features a series of eighth and sixteenth notes in the treble, with some notes marked with 'x' above them. The bass staff has a series of eighth and sixteenth notes, with some notes marked with 'x' above them. The system ends with a double bar line.

The fifth system of musical notation. It continues the piece with a grand staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music features a series of eighth and sixteenth notes in the treble, with some notes marked with 'x' above them. The bass staff has a series of eighth and sixteenth notes, with some notes marked with 'x' above them. The system ends with a double bar line.

The sixth system of musical notation. It continues the piece with a grand staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music features a series of eighth and sixteenth notes in the treble, with some notes marked with 'x' above them. The bass staff has a series of eighth and sixteenth notes, with some notes marked with 'x' above them. The system ends with a double bar line.

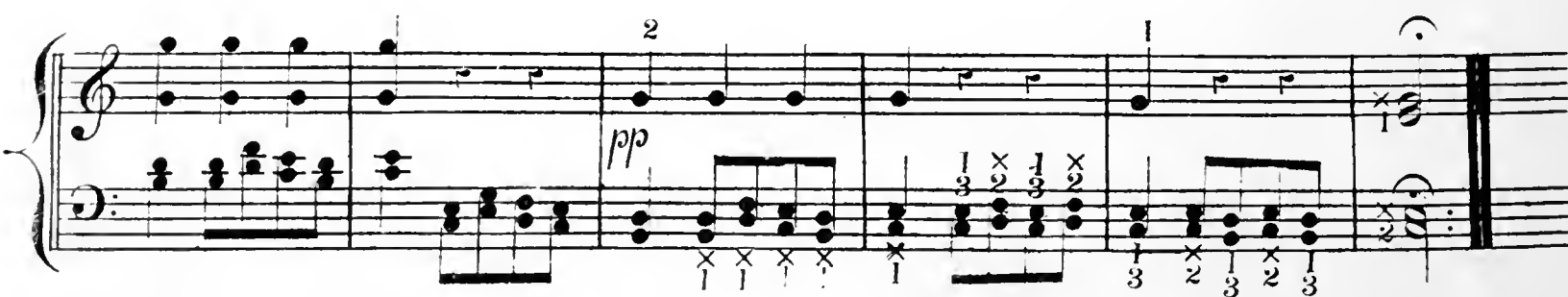
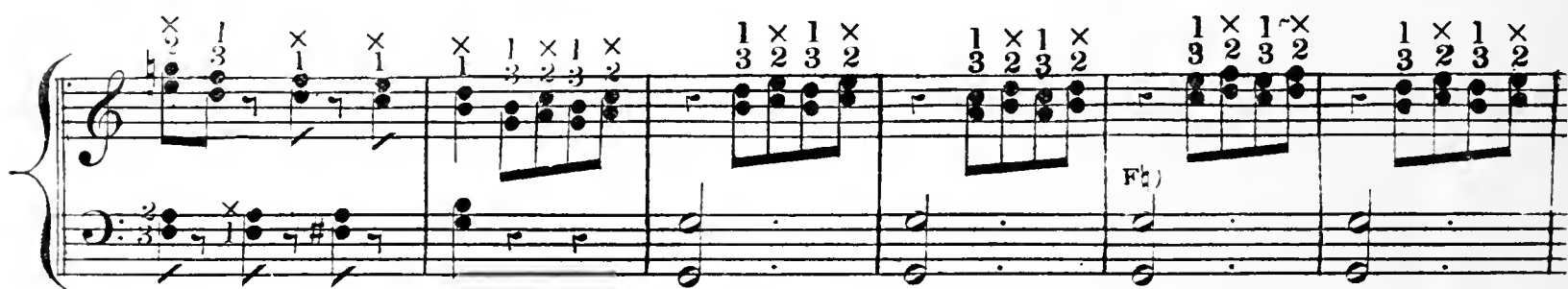
The seventh system of musical notation. It continues the piece with a grand staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music features a series of eighth and sixteenth notes in the treble, with some notes marked with 'x' above them. The bass staff has a series of eighth and sixteenth notes, with some notes marked with 'x' above them. The system ends with a double bar line.

STUDIO
2.

MODERATO.

S. 1 D 1 O
3.

ANDANTE.



STUDIO

4.

ALLEGRO.

The musical score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of eight systems of music. The piano part features various musical notations, including triplets, slurs, and fingerings. The violin part features various musical notations, including triplets, slurs, and fingerings. The score is marked with a forte (f) dynamic at the beginning. The tempo is marked as ALLEGRO. The score is numbered 4. and is part of a collection titled STUDIO.

STUDIO

5.

ALLEGRO.

Handwritten musical score for Studio 5, Allegro. The score is written for piano (p) and consists of seven systems of grand staves. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a forte (f) dynamic. The music features a mix of chords and melodic lines with various fingerings and accents. The final system concludes with a double bar line and a final chord.

STUDIO
6.
MODERATO.

Dolce.

rf

mf

f

5 4 3 2 1 0
7.

ANDANTE.

The musical score consists of seven systems of grand staves (treble and bass clef). The notation includes various chords, arpeggios, and dynamic markings. The first system is marked 'ANDANTE.' and 'All the chords to be well arpeggiated.' The second system features a 'f' (forte) marking. The third system has a 'p' (piano) marking. The fourth system has a 'cres:' (crescendo) marking. The fifth system has a 'dolce.' (dolce) marking. The sixth system has a 'p' (piano) marking. The seventh system has a 'p' (piano) marking. The notation includes various chords, arpeggios, and dynamic markings. The piece is marked 'ANDANTE.' and 'All the chords to be well arpeggiated.'

STUDIO
8.ANDANTINO
AFFETTUOSO.

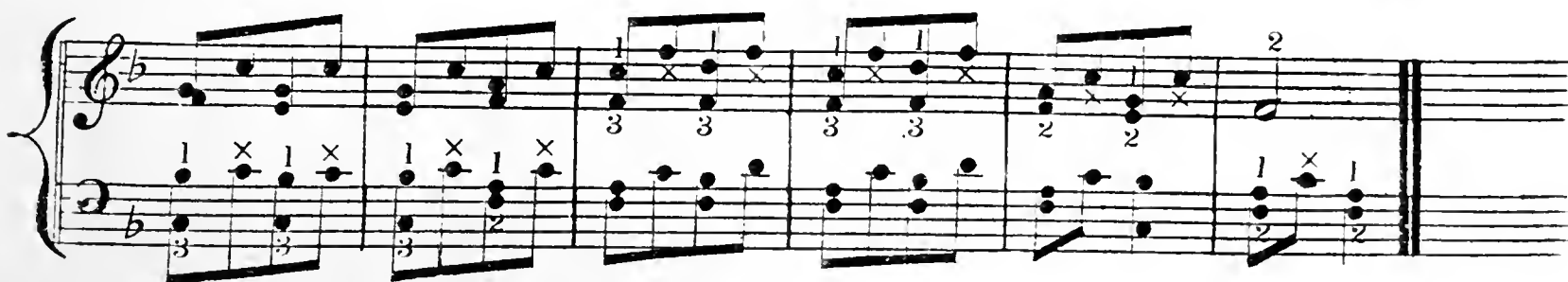
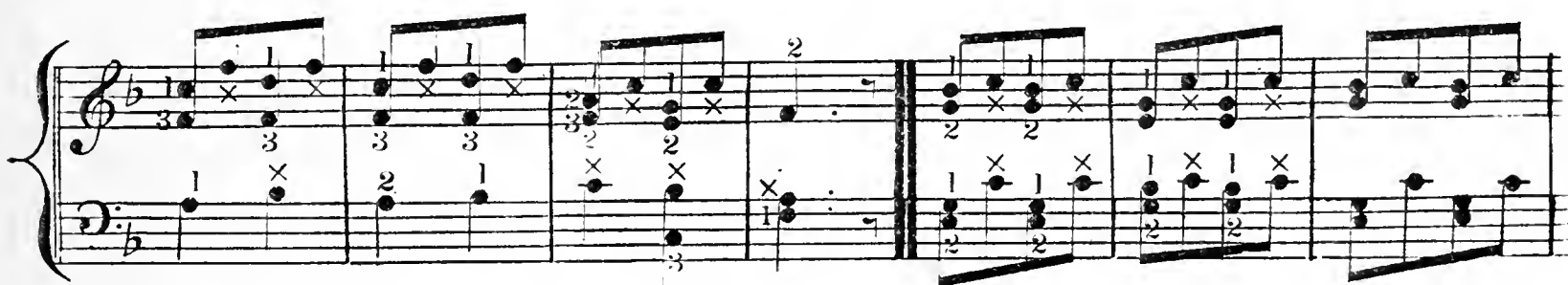
The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The score is divided into seven systems. The first system includes a piano (pp) marking. The second system includes a forte (f) marking and a diamond-shaped ornament. The third system includes a piano (p) marking. The fourth system includes a forte (f) marking. The fifth system includes a forte (f) marking and a piano (p) marking. The sixth system includes a piano (p) marking and a Dim. (diminuendo) marking. The seventh system includes a piano (p) marking and a forte (f) marking. The score concludes with a double bar line.

STUDIO
9.
ALLEGRO.

STUDIO

10.

GRAZIOSO.



A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PABISH.

- 1. Fantasia, dedicated to Thalberg. 5 0
- 2. Introduction and variations on a favourite Air of Bellini. 4 0
- 3. Marche favorite du Sultan. 3 0
- 4. Twelve favourite airs. 3 0

APOTOMAS.

- 1. Welsh Melodies:
 - a. The rising of the sun. 6 0
 - b. Of noble race was Shenkin. 6 0
 - c. Ap Shenkin. 6 0
 - d. Poor Mary Anne. 6 0
 - e. Love's fascination. 6 0
 - f. Sweet Richard. 6 0
- 2. Apotomas's polka. 3 0

BELLOTTA, F.

- 1. Galop brillant. 6 0
- 2. Il trovatore. Fantasia sur l'opéra de Verdi. 3 0

BOCHSA, N. O.

- 1. La Mémorial Italien. Dix Morceaux, courts et brillants:
 - a. Di Pescatore and Ama tua madre (Luceria). 6 0
 - b. O divina Agnese (Beatrice di Tenda). 6 0
 - c. Com'è bello (Luceria Borgia). 6 0
 - d. Meo & Voga voga luna (La Straniera). 6 0
 - e. March & Pas redoublé (Saffo). 6 0
 - f. Voga, voga, & Signo talor (Parissina). 6 0
 - g. Vieni ah! vieni (Cavatine-Mazurka le Parini). 6 0
 - h. Ah! tu sei (Parissina). 6 0
 - i. Quanto è bello (L'elisire d'amore). 6 0
 - j. Io l'udia (Torquato Tasso). 6 0

- 2. Récitations pour les Harpistes de toutes les forces:
 - a. My own blue bell. 3 0
 - b. The bridal ring. 3 0
 - c. The Prince of Wales' march. 3 0
 - d. March in the old Irish style. 3 0
 - e. Souvenir à l'Ecosaise. 3 0
 - f. The wild white rose. 3 0
 - g. Rondo à la villageoise. 3 0
 - h. L'invitation à la polka. 3 0
 - i. Le moulinet. 3 0
 - j. Welsh polka. 3 0

- 3. Reliques Irlandaises. Favourite Irish airs in 3 books:
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 - b. Nancy Dawson and Savourneen Deelish. 6 0
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- 12. A tempo to friendship (T. Moore). Variations. 3 0
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- 14. Cease your funning. (Variations as sung by Mrs. Salmon). 4 0
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- 16. Grand parade march. 3 0
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- 20. Tartar divertimento (introducing the Tartar drum). 4 0
- 21. The celebrated Rossignol waltz. 3 0
- 22. The last new French march. 3 0
- 23. Weber's last waltz. Grand and brilliant variations. 5 0

CHATTERTON, FREDERICK.

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- 2. L'horloge des Tuileries. Petit amusement. 3 0
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- 4. The dawn of spring. Easter piece. 3 0

CHATTERTON, J. BALSIB.

- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement. 3 0

- 1. A SELECTION OF HIS FAVOURITE COMPOSITIONS.
 - a. Annie Laurie. Scotch melody. Transcribed. 3 0
 - b. Auld Robin Gray. Scotch melody. Transcribed. 3 0
 - c. Bardic relics, No. 1. Sweet Richard. 3 0
 - d. Bardic relics, No. 2. Nos galan. 3 0
 - e. Bardic relics, No. 3. Llandoverly and Serch hudol. 3 0
 - f. Bardic relics, No. 4. Of noble race was Shenkin. 3 0
 - g. Beauties of Irish melody. Savourneen deelish and Kate Kearney. 3 0
 - h. Bridal march. 3 0
 - i. Chant des Croûtes (J. Blumenthal). 3 0
 - j. Don Pasquale. Fantasia. 3 0
 - k. Gems of Irish melody, No. 1. 3 0
 - l. Gems of Irish melody, No. 2. 3 0
 - m. God save the Queen. Variations. 3 0
 - n. Gondolier row. Variations. 3 0
 - o. Grand American march. 3 0
 - p. Il trovatore (The prison scene). 3 0
 - q. Kathleen Mavourneen and Dermot astore. 3 0
 - r. L'elisire d'amore. Fantasia. 3 0
 - s. La gitana. The new cachucha. 3 0
 - t. Les noces. Fantasia, introducing Danish air. 3 0
 - u. Reicks of Wales (Three Welsh airs). 3 0
 - v. Rousseau's dream. Capriccio. 3 0
 - w. The bloom is on the rye (Bishop). 3 0
 - x. The light of other days (Baile). 3 0
 - y. The old house at home (Loder). 3 0
 - z. Victoria march (introducing "The brave old lad"). 3 0

CHIPP, T. P.

- 1. I love but thee (T. Moore). Introduction and variations. 3 0

DUSSEK, O. B.

- 1. THE HARPIST'S FRIEND. A series of popular melodies:
 - a. Merch Megan. 1 0
 - b. The rising of the lark. 1 0
 - c. March of the men of Harlech. 1 0
 - d. Lilla's a lady. 1 0
 - e. Savourneen deelish. 1 0
 - f. La rosa waltz. 1 0

GODEFROID, FELIX.

- 1. Lucrezia Borgia. Fantasia on Donizetti's opera. 4 0
- 2. Norma. Fantasia on Bellini's opera. 4 0

HOLST, GUSTAVUS VON

- 1. "ETRENNES AUX DAMES." Select airs, &c.:
 - a. True love. German air. Keller. 6 0
 - b. Le vaillant troubadour. 6 0
 - c. The farewell of Raoul de Coucy. Blangini. 6 0
 - d. Le départ du jeune Grec. 6 0
 - e. Adolphe. German air. 6 0
 - f. German Waltzes. 6 0
 - g. Ye banks and braes of bonny Doon. 6 0
 - h. What beauties does Flora disclose. Scotch air and a Quick march. 6 0
 - i. Stanco di pascolar. Venetian air. 6 0
 - j. Di piacer (La gazza ladra). 6 0

HUNT, W. B.

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LABARRE, THEODORE.

- 1. Non più mesta. Fantasia on Rossini's air. 3 0
- 2. The last rose of summer. Variations. 6 0
- 3. There is no home like my own. Variations. 6 0

MEYER, F. C.

- 1. Auld Robin Gray. Divertimento. 3 0
- 2. Melange (introducing "My lodging" and "The rose-tree in full bearing"). 4 0

OBERTHÜR, CHARLES.

- 1. Op. 25. Addio, mia vita, addio! Barcarolle. 6 0
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- 7. Op. 31. La belle Eumelie. Improptu. 3 0
- 8. Op. 37. TROIS ÉTUDES CARACTÉRISTIQUES:
 - a. La cascade. 3 0
 - b. L'enquête. 3 0
 - c. La consolation. 3 0
- 9. Op. 61. "GRMS OF GERMAN SONG." Twelve recreations:
 - a. Adelaide. 3 0
 - b. The first violet. Mendelssohn. 3 0
 - c. Zuleika. Mendelssohn. 3 0
 - d. Cooling rephrys. Schubert. 3 0
 - e. The huntsman, soldier, and sailor. Spohr. 3 0
 - f. A ride I once was taking (Trab, trab). Kücken. 3 0
 - g. My harp now lies broken (Maid of Judah). Kücken. 3 0
 - h. My heart's on the Rhine. Speyer. 3 0
 - i. From the Alp the horn resounding. Proch. 3 0
 - j. With sword at rest (The standard bearer) Lindpan. 3 0
 - k. When the swallows fly towards home (Agathe). Abt. 3 0
 - l. Oh! wert thou mine for ever. Kücken. 3 0
- 10. Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:
 - a. Ye flow'rets that to me she gave. 3 0
 - b. Praise of tears. 3 0
 - c. Norman's Gesang. 3 0
- 11. Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
 - a. Streamlet cease. Curschmann. 3 0
 - b. Forth I roam. Kalliwoda. 3 0
 - c. If o'er the boundless sky. Molique. 3 0
- 12. Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
 - a. Bâle. 3 0
 - b. Zurich. 3 0
 - c. St. Gallen. 3 0
- 13. Op. 102. Trois études de Charles Meyer et d'Adolphe Henselt transcrites:
 - a. Grace. C. Mayer. 3 0
 - b. La fontaine. C. Mayer. 3 0
 - c. Si oiseau j'étais. A. Henselt. 3 0
- 14. Op. 106. Three characteristic melodies:
 - a. Wenn ich ein Vöglein wär. 3 0
 - b. Lisle laute, lisle lide. 3 0
 - c. Virgo Maria (O Sanctissima). 3 0
- 15. Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
 - a. Repose. 3 0
 - b. Sorrow and relief. 3 0
 - c. Cradle song. 3 0
- 16. Op. 115. Bonnie Scotland. Fantasia brillante (Scotch airs). 6 0
- 17. Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer. 6 0
- 18. Op. 121. Trois morceaux caractéristiques:
 - a. La gitana. 3 0
 - b. Mélodie mazurque. 3 0
 - c. La gazelle. 3 0
- 19. Op. 127. Sacred melodies:
 - a. Martin Luther's hymn. 3 0
 - b. Old hundredth psalm. 3 0
 - c. Before Jehovah's awful throne. 3 0
 - d. Ains from "The Creation" (Haydn). 4 0
 - e. Vital spark of heavenly flame. 3 0
 - f. Agnus Dei (Mozart). 3 0
- 20. Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
 - a. Nobles seigneurs. Cavatine du page. 3 0
 - b. A ce mot tout s'anime. Air de Marguerite. 3 0

OBERTHÜR, CHARLES—continued.

- 1. Op. 129. "ÆOLIAN CHORDS." Three melodies:
 - a. Gems of the crimson-coloured even. 3 0
 - b. She was a creature strange as fair. 3 0
 - c. 'Tis sweet when in the glowing west. 3 0
- 2. Op. 132. Nereides. Sketch. 3 0
- 3. Op. 142. L'invitation du gondolier. Sketch. 6 0
- 4. Op. 144. Il trovatore. Fantasia on Verdi's opera. 6 0
- 5. Op. 146. La traviata. Souvenir de l'opéra de Verdi. 3 0

- 6. Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed. each 1 0
 - a. Ah! che la morte. Trovatore. 1 0
 - b. Il balen del suo sorriso. Trovatore. 1 0
 - c. Si la stanchezza. Trovatore. 1 0
 - d. Stride la vampa. Trovatore. 1 0
 - e. La mia letizia. Lombardi. 1 0
 - f. La donna è mobile. Rigoletto. 1 0
 - g. Parigi, o cara. Traviata. 1 0
 - h. Ah, fors'è lui. Traviata. 1 0
 - i. Di Provenza il mar. Traviata. 1 0
 - j. Libiamo (Brindisi). Traviata. 1 0
 - k. Ernani involami. Ernani. 1 0
 - l. Va pensiero. Nabucco. 1 0

- 7. Op. 158. "SEASIDE RAMBLES." Four musical sketches:
 - a. Sea nymphs. 1 0
 - b. Murmuring waves. 1 0
 - c. My bark glides through the silver wave. 1 0
 - d. Water sprites. 1 0

- 8. Op. 159. Andalusia. Bolero brillant. 6 0
- 9. Op. 166. The keel row. Fantasia. 4 0
- 10. Op. 167. Santa Lucia. Neapolitan air. 6 0
- 11. Op. 170. Un ballo in maschera. Fantasia. 1 0

- 12. Songs without words:
 - a. Dans ces instants, où l'âme pense. 1 0
 - b. Ich denke, mein, wenn durch den Hain der Nachtigallen. 1 0
 - c. Ellende Wolken, Segler der Lüfte. 1 0
 - d. Emeina. 1 0
 - e. Selige Tage. 1 0
 - f. Nachgefühl. 1 0
 - g. Adieu, charmant pays de France. 1 0
 - h. For I, methinks, till I grow old. 1 0
 - i. L'air est doux, le ciel est beau. 1 0
 - j. Ange aux yeux bleus. 1 0
 - k. We rove among the roses. 1 0
 - l. Au bord du Rhin. 1 0
 - m. Au bord de la Lahn. 1 0
 - n. Au bord de la Nahe. 1 0
 - o. Au bord du Neckar. 1 0
 - p. Auf leichtem Zweig. 1 0
 - q. Ah! be not sad. 1 0
 - r. Remind me not. 1 0

- 13. "VOYAGE LYRIQUE." Twenty-four National Airs. each 1 0
 - a. Norway. 1 0
 - b. Sweden. 1 0
 - c. Denmark. 1 0
 - d. Russia (God save the Emperor). 1 0
 - e. Prussia. 1 0
 - f. Prussia. 1 0
 - g. Poland. 1 0
 - h. Saxony. 1 0
 - i. Bavaria. 1 0
 - j. Austria (Haydn's hymn). 1 0
 - k. Hungary. 1 0
 - l. Sardinia. 1 0
 - m. Romagna. 1 0
 - n. Naples. 1 0
 - o. Spain. 1 0
 - p. Portugal. 1 0
 - q. Switzerland. 1 0
 - r. France (La Marseillaise). 1 0
 - s. France (Les Girondins). 1 0
 - t. Belgium. 1 0
 - u. Holland. 1 0
 - v. England (Rule Britannia). 1 0
 - w. America (Hail Columbia). 1 0
 - x. England (God save the Queen). 1 0

STEIL, W. H.

- 1. My lodging is on the cold ground (variations). 3 0

STREATHER, WILLIAM.

- 1. Deh vieni alla finestra. Serenade from Don Juan. 6 0
- 2. Home, sweet home, of Thalberg, transcribed. 3 0

TALLOR, GERHARD.

- 1. Com'è gentil (Don Pasquale). Transcription. 6 0
- 2. Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters). 3 0
- 3. Two favourite Irish melodies (Coolin and The minstrel boy). Variations. 3 0
- 4. Rigoletto. Fantasia on Verdi's opera. 3 0

THOMAS, JOHN.

- 1. WELSH MELODIES. Transcribed:
 - a. The ash grove. 3 0
 - b. The bells of Aberdovey. 3 0
 - c. Sweet melody, sweet Richard. 3 0
 - d. The rising of the sun. 3 0
 - e. The march of the men of Harlech. 3 0
 - f. Riding over the mountain (original melody by J. Thomas). 3 0
 - g. The plain of Rhuddlan. 3 0
 - h. Love's fascination. 3 0
 - i. The rising of the lark. 3 0
 - j. The camp (Of noble race was Shenkin). 3 0
 - k. Megan's daughter. 3 0
 - l. The minstrel's adieu to his native land (original melody by J. Thomas). 3 0
 - m. Watching the wheat. 3 0
 - n. New year's eve. 3 0
 - o. David of the white rock, or The dying bard to his harp. 3 0
 - p. Over the stone. 3 0
 - q. The miller's daughter. 3 0
 - r. Come to battle. 3 0
 - s. All through the night. 3 0
 - t. The blackbird. 3 0
 - u. The dawn of day. 3 0
 - v. Britain's lament. 3 0
 - w. Black Sir Harry. 3 0
 - x. The departure of the king. 3 0
- 2. La source. Caprice of J. Blumenthal, transcribed. 4 0
- 3. The harmonious blacksmith, of Handel, transcribed. 1 0

WRIGHT, T. H.

- 1. Caledonian Fantasia, introducing favourite Scotch melodies. 6 0
- 2. Com'è gentil (Don Pasquale). Fantasia. 3 0
- 3. Deh calma oh ciel (Otello). Transcription. 3 0
- 4. Fra poco a me ricovero (Lucia). Arrangement. 3 0